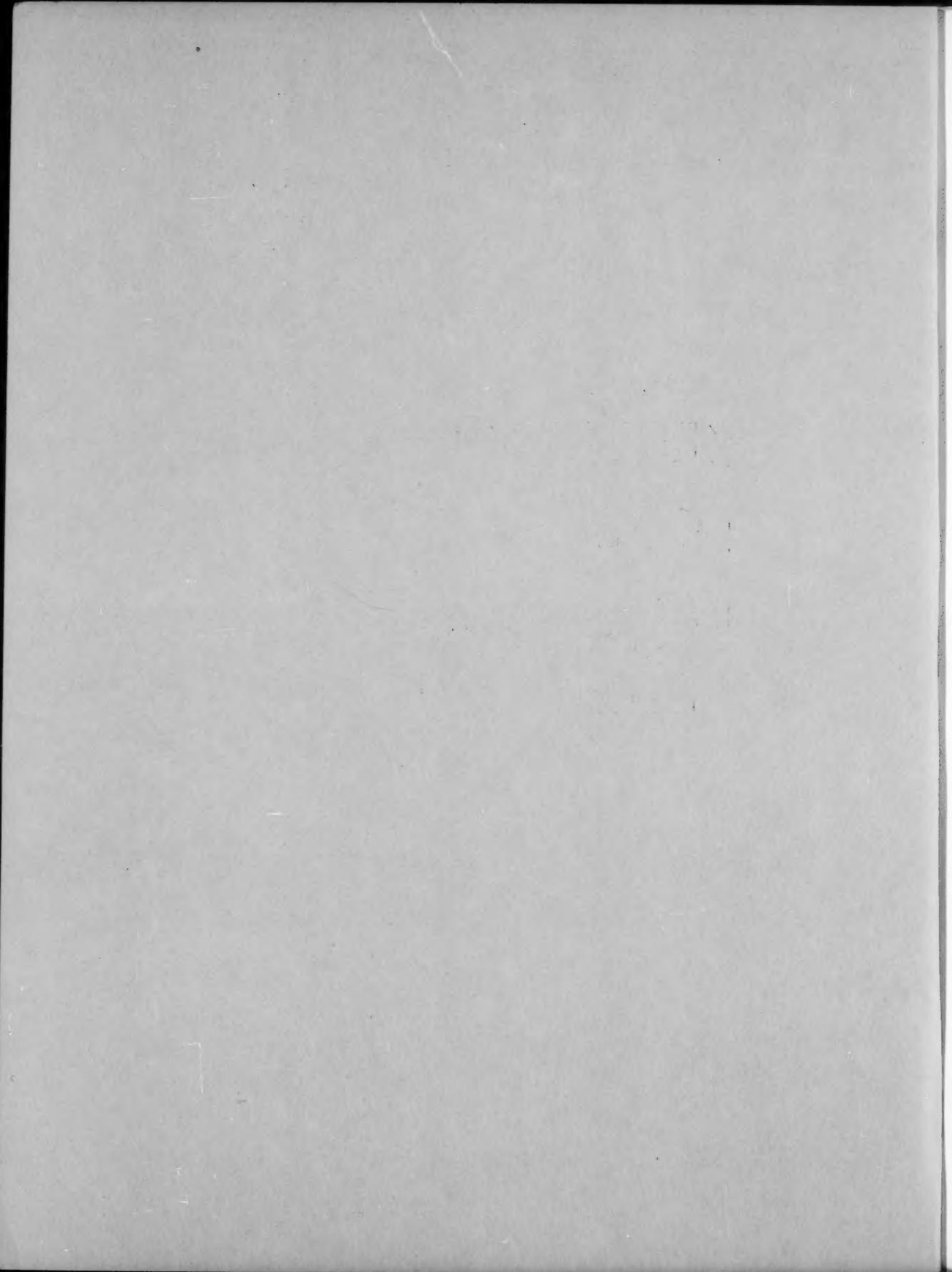


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BEYOND HUMOR: THE THEATER OF MIGUEL MIHURA

By Doris K. Arjona, Stetson University

From the beginning, humor has been an essential ingredient of the dramatic literature of Spain, ever ready to appease what has been called "la cólera del español sentado." Though the Golden Age and Romantic theaters concentrated it around fixed social types, they counted no moment too grim for its use. Don Juan's servant is relentlessly facetious in the very face of the terrible Comendador. The lay brother has his little joke with the ferocious stranger who has come to annihilate Don Alvaro. In the contemporary theater the social basis of humor has widened (anyone can provide it, from the marquesa down) and is all but omnipresent. Even La muralla (1954)¹ of Joaquín Calvo Sotelo, though almost as solemn as Echegaray's O locura o santidad, which it much resembles, contains some fine bits of satiric humor. Of the Spanish playwrights who dominate the scene today, only Antonio Buero Vallejo speaks consistently from behind a tragic mask.

Antonio Buero Vallejo and Miguel Mihura are frequently mentioned as the first figures of the contemporary Spanish stage: Buero Vallejo, for his tragedy; Mihura, for his comedy. Each is an unquiet spirit. Each, with characteristic Spanish vitality and resistance to typing, struggles to break a mold, shaped by the public, which he feels hardening around him. At intervals Buero Vallejo escapes from the realism which the public demands of him into the symbolism which he loves. Mihura copes with a public which tells him that, having made his mark in comedy, he must have no serious moments.

Mihura has given us some pleasant autobiography which throws light upon the origins of his comedy. Following the custom of another humorist, Enrique Jardiel Poncela, whose prologues to his comedies rival the plays themselves in wit and interest, he wrote a twenty-eight page prologue for the edition of Tres sombreros de copa and two other plays that he published in Madrid in 1947. It tells what, in general, inspired his art, and what, in particular, inspired Tres sombreros de copa, the first and best known of his plays. He was a child of the comic theater: when he was born in 1909, his father was playing in El pobre Valbuena (1904) of Arniches and La mala sombra (1906) of the Quinteros. He grew up in the theater, loving, respecting and fearing it, as actors do. For some time he worked in the box office of the Teatro del Rey Alfonso. He knew its actors and the authors who wrote their parts. He rejoiced with Pedro Muñoz Seca during his many triumphs. He often comforted Carlos Arniches who, he says, "después de haber estrenado centenares de obras... y ser quizás el autor más aplaudido, bajaba a contaduría durante los estrenos, y allí se quedaba, ... pálido, silencioso, descompuesto, esperando el fallo del público."²

Another phase of Mihura's theatrical experience, chronicled in this prologue, bore special fruit. He once toured the provinces for twenty days as director artístico of a troupe of actors. It was composed of a ballet of six Viennese girls, a French dancing teacher, a negro dancer from Canada, a negro musician and composer from Cuba and, by way of chaperon, a German snake charmer who had retired from active professional life but traveled always with two snakes, which she carried in a suitcase. It would be evident to anyone familiar with Tres sombreros de copa that the idea of the play had its inception in this tour, even if we did not have Mihura's word for it.³

Tres sombreros de copa was written in 1932, during the tedium of a long illness. It was not published until 1947 and was not staged until 1952, partly because Mihura feared that the public was not ready for it. It is the story of Dionisio, an amiable but naïve and unimaginative young man who is spending the night in a town where he is to be married on the following day. For the occasion he has provided himself with three top hats, no one of which fits him properly. He is dejectedly trying them on when Paula, a dancer with a theatrical troupe, bursts into his room, pretending to be running from the negro Buby. The truth is that she and Buby have a "racket": she makes a practice of bursting into the hotel rooms of gentlemen, who then give her money and sympathy. However, she is really attracted to Dionisio, and soon the members of her troupe and their friends are having a party in and out of his room. Among the guests are the Cazador Astuto, who has four rabbits hanging from his belt; the Odioso Señor, a wealthy type who has designs on Paula and pulls out of his pockets a stream of nylons, artificial flowers, bonbons, sandwiches, even a rattle, in the hope of tempting her; Madame Olga, the bearded lady. All but Paula are mad characters.

The guests leave at last, and Dionisio and Paula are alone. Paula, who had thought for a moment that she might escape with Dionisio from an intolerable life, now looks squarely into her future. She tells Dionisio of a married friend and says:

Cuando voy a la ciudad siempre voy a su casa.
Y en la pared del comedor, señalo con una
raya mi estatura. ¡Y cada vez señalo más al-
ta la raya!... ¡Dionisio, aun estoy creciendo!...
Pero cuando la raya ya no suba más alta, esto
indicará que he dejado de crecer y que soy vie-
ja... ¿Qué hacen las chicas como yo cuando
son viejas?⁴

Dionisio now feels that he does not want to go on with his marriage, that he wants the gay, free life that he could have with Paula. Paula has learned that he is not fitted for it. Since the party has ruined his top hats,

she gets him another. "Es el que saco cuando bailo el charlestón," she says.⁵ Then she sends him off to his wedding.

No other play of Mihura's combines, in such nearly equal proportions, the pirueta, the hilarious absurdity of dehumanization, and the moment charged with true emotion that deals what has come to be called the punzada triste, known by the catch in the throat, the tear in the eye. Perhaps Mihura has come nearest to repeating this pattern in A media luz los tres,⁶ staged in 1953, twenty-one years after the writing of Tres sombreros de copa. Alfredo, the hero of this play, is naïve and funny as well: funny because of his housework, funny because of his bad cold; funniest because of the transparent devices by which he tries to delay the departure of his lady callers. When they show signs of leaving, he pulls a lever which precipitates a shower of water on the terrace outside the window and makes it appear to be raining. His three sophisticated lady callers are purely amusing; the fourth, Lulú, is as pathetic as Paula, and just as clear-eyed. In this play Mihura's humor, like that of Chaplin and Cantinflas, takes special delight in playing around the absurd illusions of the little man who, when he stops being funny, is pathetic. It is to be noted that this little man has no feminine counterpart: Paula and Lulú are not funny, for they face reality.

But let us go back. After finishing Tres sombreros de copa in 1932, Mihura wrote articles, stories, dialogue for films, but no plays until the summer of 1939. It was a busy summer, for he was concurrently writing Viva lo imposible with Joaquín Calvo Sotelo and Ni pobre ni rico sino todo lo contrario with Tono (Antonio de Lara). "En el café Raga, de San Sebastián," he says, "yo iba de mesa en mesa, colaborando en una con Joaquín y en otra con Tono."⁷ The first play had a successful opening in the fall of the same year, but perished after thirty performances, during a cold spell which kept the public at home. Ni pobre ni rico sino todo lo contrario⁸ was staged in 1943, four years later. Its hero is still another naïve young man who, resolved that his fortune shall not be a barrier between him and the impecunious girl he loves, sets about losing it with the help of a hilarious series of inventors, thieves, firemen, and a baroness who always carries a gramophone on social occasions so that she can put on a record when the conversation gets dull. Ni pobre ni rico sino todo lo contrario has even more piruetas than Tres sombreros de copa, but it gives no punzadas. Its humor, from the title on, is undeniably close to that of La Codorniz, the magazine of gracia nueva which Mihura, Tono and Alvaro de Laiglesia founded in 1941, with the intention of annihilating the tópico (the shopworn situation, the tired cliché), mostly by a process of dislocation which replaced the shopworn situation by a mad counterpart and put the tired cliché to a new and ridiculous use.

It annoyed Mihura to have the public associate Ni pobre ni rico sino todo lo contrario with La Codorniz when, as he said, the play had been written

long before the first appearance of the magazine. He deplored his identification with the magazine even more after El caso de la mujer asesinadita⁹ was staged in 1946. The idea of the play came to him at a moment when he had resolved to do no more writing for the theater until his connection with La Codorniz had been forgotten. However, it intrigued him, partly because it was different from anything that he had written, and it kept recurring to his mind. Almost without knowing it, he worked out the plot in all its details, and one morning he told the story to Alvaro de Laiglesia. Together they wrote the play in twenty days and began reading it to their friends. Some of these questioned it because, as they said to Mihura, "De ti espera la gente un argumento cómico, y nunca un argumento serio." Others said: "Tiene demasiados chistes: desvirtúan la trama." Mihura took out as many chistes as possible, and read the play to other friends. "Es una comedia formidable," they said, "pero le sobran frases graciosas." That night Mihura took out a large number of frases graciosas, and went on taking out chistes and frases graciosas until the play reached the stage.¹⁰

In it his art takes a new turn. For the first time his humor plays within a carefully articulated plot against a background suffused with mystery. The play concerns a man and a woman, unknown to each other, who have simultaneous dreams in which they learn how they will die. In the dream of each the other is present. The surrealistic atmosphere of Tres sombreros de copa and Ni pobre ni rico sino todo lo contrario now fittingly pervades the woman's dream, which occupies most of the first act of the play. Point by point, as the action progresses, the dream begins to come true. She and the man of the dream meet in reality, resolve that life shall not keep them apart, and take steps to bring about the violent deaths with whose circumstances they are already familiar--deaths separated by only two minutes, for which each apologizes to the other: "¡Es tan difícil que le atropelle a uno un coche de bomberos!" "¡Más difícil aún es conseguir que la envenene a una su marido!"¹¹ The play has abundant humor (in spite of the deletions), mounting suspense and, at the end, a note of poetic sentiment. It was a phenomenal success. However, Mihura remarked that "una parte de la crítica dijo que era una obra codornicesca, pero sin ninguna gracia, aunque estaba llena de chistes. Otra parte de la crítica dijo que era una obra demasiado seria, y que yo no tenía ningún derecho a escribir una obra seria."¹²

Since 1846 Mihura's humor, in varying quantity and quality, has enlivened other plays of mystery and crime: Una mujer cualquiera (1953), El caso de la señora estupenda (1953), Carlota (1957). In the best of these, Carlota, humor that often recalls that of El caso de la mujer asesinadita is used in building up the macabre scene and the sinister characters. The intricate plot, developed by cinematographic flashbacks, is replete with suspects, alibis, red herrings, deductions and other tópicos associated with detection,

but Mihura never loses his way in it. He proceeds unerringly, step by step, to a surprising conclusion which, in a moment of illumination characteristic of him, reveals the pathos of a life (as usual, a woman's life) that has heretofore seemed undistinguished.

Not all of Mihura's recent plays deal with mystery and crime. Mi adorado Juan (1956),¹⁴ sentimental and relatively lacking in humor, depicts the selfless young man who interests himself in others, a type that appears with some frequency in the twentieth-century theater. Sublime decisión (1955)¹⁵ is a much better play and, of all those Mihura has written lately, the most nearly related to Tres sombreros de copa and A media luz los tres. It is the play most distinguished by a constant flow of humor and an undertone of sympathy. Sublime decisión is the story of Florita, who resolves to get a job and defy the conventions of a time when, as Concepción Arenal said, a woman could be only reina, maestra, telefonista o estanquera. It is, in general, a caricature of the types, mores, and manner of speech of Spanish middle-class life in the last century. But the play goes beyond caricature: it gives a moving picture of individuals. The use of the portería's cat, tranquilized by tila to help present an ideal home scene for a potential suitor, is amusing; the family's struggle to get husbands for its daughters is touching.

For naturalness and pure humanity, Mihura's theater marks a great advance over that of Carlos Arniches, Pedro Muñoz Seca and Enrique Jardiel Poncela, the three playwrights specifically classified as the leading Spanish humorists of the twentieth century. Arniches' best humor observed the social limits of the sainete, but he allowed his chulos an improbable wealth of vocabulary and allusion: Eulogio, the shoemaker of El santo de la Isidra (1898), says of his protégé Venancio, "No le diré yo a usted que sea un Adonis, ni un Romeo y Julieta."¹⁶ The theater of Muñoz Seca, with its procession of frescos (morally incapable characters) and its preposterous astracán, depended almost entirely upon absurd situations, tópicos, jokes and puns, which the action was often planned to elicit. The unhappy suitor of La venganza de Don Mendo (1917) is probably being walled up in a dungeon while his love is being married upstairs just so that her ferocious father can say: "'En esta boda no debe faltar ese emparejado."¹⁷

The humor of Jardiel Poncela is quite unlike that of Arniches and Muñoz Seca: it is not humor for the sake of humor. Except for a few plays such as Una noche de primavera sin sueño (1927) and Angelina o el honor de un brigadier (1934), the wonderful parody of nineteenth century middle-class drama, a science-fiction atmosphere of mystery, fantasy, and improbability often isolates the humorous situation, character, or dialogue. His characters, unlike those of Mihura, make no appeal to our sympathies. However, his humor has a grotesque and dehumanized quality that frequently characterizes that of Mihura.

Mihura's humor is not often sainetesco. Neither is it episodic: it grows out of his themes, his situations, and his characters. It is full of the absurdities and tricks of dehumanization, yet it is used in the service of a deep humanity. In his best work, lo mejor de la uva, by which the prolific Spaniard must always be judged, he moves with extraordinary ease between the pirueta and the punzada triste, between the characteristic manifestations of two artistic worlds.

NOTES

1. Unless otherwise stated, the date assigned to a play is that of its first production.
2. Miguel Mihura, Tres sombreros de copa (Madrid: Editora Nacional, 1947), prologue, pp.14-15. Included in this volume are: "Ni pobre ni rico, sino todo lo contrario" and "El caso de la mujer asesinadita."
3. Ibid., pp.18-21.
4. Ibid., p.145.
5. Ibid., p.148.
6. See Teatro español (1953-1954), ed. Federico Carlos Sainz de Robles (Madrid, 1955).
7. Tres sombreros de copa, prologue, p.25.
8. See note 2.
9. Tres sombreros de copa, pp.295-427.
10. Ibid., pp.30-34.
11. Ibid., p.426.
12. Ibid., p.34.
13. See Teatro español (1956-1957), ed. Federico Carlos Sainz de Robles (Madrid, 1958).
14. See Teatro español (1955-1956), ed. Federico Carlos Sainz de Robles (Madrid, 1957).
15. See Teatro español (1954-1955), ed. Federico Carlos Sainz de Robles (Madrid, 1956).
16. Carlos Arniches, Teatro escogido (Madrid, 1932), IV, p.176.
17. Pedro Muñoz Seca, La venganza de don Mendo (Madrid, 1920), p. 90.

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A PRIMER OF BRETON LITERATURE

By Margaret B. Horsfield, University of Kentucky

Many small national literatures are well worth examining. Some regions are bilingual and so have access to the richness of two languages with their respective literatures--their own and that of the larger national unity of which they have become a part. Some of them have a unique contribution to make.

Brittany, an outlying corner of France, is of separate, ancient origin and traits. There is an underlying current of poetry in the Breton people, who have passed on to the world the stories of Arthur and the Round Table as well as other valuable writings. The object of the present paper is to outline this less well known body of literature.

The old Celtic strain of mysticism and imagination came across the English Channel in the sixth century with the first refugees from Great Britain who settled in Brittany. It flourished underground without producing anything that could be called literature until the nineteenth century, when, owing to greater literacy and better education, Brittany burst into song.

The earliest written Breton literature occurred in the period between the eighth and the eleventh centuries. It consisted of a collection of glosses, published centuries later by Joseph Loth in Vocabulaire Vieux Breton (1884), and lists of Breton names in Latin lives of saints and in charters, also preserved by Loth in his Chrestomathie bretonne (1890).

The next few ages present some scraps of verse and of connected texts in Breton. The first complete connected text is a Breton metrical version of the creed in a French mystery play, Le Mystère de la Résurrection, dated 1456.¹ The literature of this period consists mainly of legends and popular songs. The first printed book is the Catholicon by Jean Lagadeuc, dated 1464, but not printed until 1499. It is a Breton-Latin-French dictionary. In 1626 a dictionary and conversation book (French-Breton) by Quiquer de Roscoff was printed. This was followed, in 1642, by Cantiques bretonnes, in which several Breton airs are given. Lives of the saints and mystery plays, imitated from the French or Latin, a Book of Hours in verse, a prose catechism, and a collection of carols continue the list. They are not of Breton origin.

In 1659, Julien Manoir, using a more phonetic system of spelling, published Le Sacré Collège de Jésus. Devotional books in prose and verse and collections of religious poems such as J. Cadec's Christian Meditation appeared.

Emile Ernault later translated Christian Meditation with notes and a glossary.² Mystery and miracle plays were still the most important works. They treated of Old and New Testament subjects, saints' lives, chivalry and farces. Some of the old plays are included in Loth's Chrestomathie bretonne, among them "La Vie de Sainte-Catherine" later translated by Ernault, "La Vie de Sainte-Nonn," "Le Miroir de la Mort," etc.

Many plays arose from the Church Service and were performed in or outside of the Church by members of the congregation and townspeople. In time the peasant actors began to show a lack of respect and incurred the displeasure of the clergy, who forbade the performances in many places. However, the plays were revived toward the end of the nineteenth century. L'Abbé le Bayon wrote several Breton dramas and founded the Breton theater of Sainte-Anne d'Auray.

Their way of spending the long evenings made it impossible for the peasants to forget their history and legends. First, the oldest daughter would read the life of the Breton saint of the day. Then would follow a story or a song by other members of the family or by a passing bard.³ Wandering bards, singing the songs that they had composed during the winter, traveled through the districts visiting fairs, markets, and homes that offered them shelter for a night. Judging by modern standards, some of the bards, if they were living today, would doubtless be considered competent poets and writers. A survival of the Middle Ages, many of them could neither read nor write. Several of the bards knew two or three hundred songs in addition to stories, and they relied entirely on memory. The blind Yannar-Guenn used notches on a stick to keep track of the stanzas.⁴ The bards plied their trade much later in Brittany than elsewhere. They had four editors who would print their works, giving the author a certain number of copies to sell as royalty and keeping the rest to make a profit for themselves. The printing houses were Lédan, Guilmer et Haslé at Morlaix; Blot at Quimper; Lamarzelle et Galles at Vannes; and LeGoffic at Lannion.⁵

The literary bards, as opposed to the bards errant, included several teachers and priests: Taliésin, Brizeux, Troude, Luzel, Prosper Droux and others.⁶ These bards touched on a great number of subjects, such as the fatherland, religion, love, compassion for the poor and for those who suffer, respect for old customs, description of the country, the beauty and drama of the sea, hatred of the foreigner, and historic survivals. Their poetry is generally lyric, elegiac, and descriptive.

There are almost ten thousand popular songs of Brittany,⁷ for the most part beautiful, rich, and original although monotonous. It is the imagination of escape that the Celts show. The destitution, sufferings, and migrations of an unfortunate race have forced them to seek happiness in dreams

which quickly become poetry. There are two kinds: the gwerziou, songs of adventure or history, and the soniou, lyrics with a refrain. Breton poetry is monotonous and sad, and the dramatic and lyric popular songs have an extraordinary stirring quality.

One of the lasting changes brought about by the French Revolution was the division of France into departments instead of provinces. Brittany was divided into several departments, which brought a revival of national feeling which was reflected in the literature. The Romantic movement which started about the same time suited the Breton character so well that it is natural that it should have produced a literary flowering. Material life, agriculture, and education attracted more attention. The Bretons reacted strongly against attempts made to suppress the language and insisted on using it more than ever. Scholars defended it by making it more regular and employing it for important works, by using the romantic Breton background in French verse, and by translating into Breton books in French and other languages.

La Tour d'Auvergne and LeBrigant had made studies in Breton philology, but LeGonidec (1775-1838) is the one who definitely restored and formed the language at the beginning of the nineteenth century in his Grammaire Celto-Bretonne, two dictionaries, one translation, and religious books. Henceforth Breton writers had an admirable instrument of language ready made for them.

The cleverest and most controversial figure of the times was Hersart de la Villemarqué (1815-95). He collaborated with LeGonidec in the translation of the "Mystère de la vie de Sainte-Nonn" and in a new edition of the grammar and dictionary, finishing the French-Breton section left incomplete. He continued and furthered the inter-celtic relations which had been started by LeGonidec and brought about the meeting of the bards or the Eisteddfod of Abergavenny (1838), taking a leading part in it himself.

La Villemarqué was even more outstanding as a poet than as a scholar. He re-worked some of the old Breton texts, correcting and improving them, giving them a style they never could have had. Published under the title Barzaz-Breiz, in 1838, the collection was crowned by the Académie Française and aroused great enthusiasm. Its contents fall into three classes: First, poems consisting of love-songs and ballads, rearranged by the editor or others; second, modern poems transferred to mediaeval times; third, spurious poems dealing with such personages as Nominoë and Merlin. The authenticity of these poems began to be questioned, at first delicately by Renan, then more boldly by LeMen. It became the famous literary quarrel of the day, comparable to the hoaxes of Macpherson and Chatterton. In view of this altercation, Charles LeGoffic wrote to LaVillemarqué's daughter, admitting that the scholar in her father was mediocre but that the poet was one of the greatest of the century.⁸

In direct contrast to LaVillemarqué, François-Marie Luzel (1821-95) stressed the historic, not the literary, value of these old relics. He did not consider making any changes in the original, even to correct it. He believed that popular poetry was really history--literary, intellectual and moral history. He called his collection Breiz-Izel and expressed the above views in the preface (1868). The original of several of the poems of Barzaz-Breiz were included. He published seven volumes of stories and legends, four of gwerziou and soniou, and deposited about sixty old manuscripts in the Bibliothèque Nationale.⁹ He was one of the founders of the Confrérie des Bardes de la Basse-Bretagne. Luzel was a many sided man--a professor, judge, journalist, and finally archivist of Quimper. It was there that Anatole LeBraz came under his influence. He was fascinated by what Luzel had done and continued his work in folklore. LeBraz published La Légende de la Mort en Basse-Bretagne, "répertoire unique de mythologie spontanée," as the historian, Auguste Dupouy, called it.¹⁰

Auguste Brizeux (1803-58) revealed to the rest of France the more modern aspects of Brittany. His was a new voice singing of the present-day life of his province, of new and fresh subjects. When one thinks of Brizeux one thinks of his Marie, the story of the peasant girl whom he loved faithfully, although she married another. Marie relates a love story mingled with extraneous episodes and ideas; it is the definition of Brizeux himself. This poem is a masterpiece, as is Les Bretons, a picture of the customs of the race, which earned him the name of the Breton Vergil. Brizeux is better known as a French poet, but some of his work is in Breton. It all deals with Brittany and he introduced the reading public to Celtic poetry. Brizeux's influence on his compatriots was enormous, greater than that of Chateaubriand and of Lamennais.

The effort to develop the latent poetic talent of the race, up to that time almost hidden, must be pointed out. A keen enthusiasm had been created. The founders of the Association Bretonne scurried from town to town to awaken the interest and good will of all. They established societies to study local resources and to protect the treasures of the past. The year 1838, which saw the death of LeGonidec and the appearance of Barzaz-Breiz, also saw in October the Eisteddfod d'Abergavenny, the first time that a delegation of Bretons had been present at a meeting of the ancient bardic institution of Great Britain. LaVillemarqué, a delegate, sang his "Chant de l'Eisteddfod" and they read the "Toast" written for the occasion by Lamartine, whose wife was Celtic.

Thirty years later, in October, 1867, the Eisteddfod met in Saint-Brieuc under the auspices of the Association Bretonne. Good results of the cultural effects on the Breton heritage began to be evident in a general awakening to their potentials and in an increase in the quantity and quality of the literature and other arts. After another thirty years, in July, 1899, a large delegation of Bretons went to the Eisteddfod in Cardiff. There were three

times as many delegates as in 1838. Among others, LeGoffic received the bardic investiture. He described the trip, the city, and the meeting in "Chez Taf-fy" of L'Ame bretonne.¹¹ Since 1899, the Pan-Celtic Congresses have been held more often--at Dublin in 1901, at Caernarvon in 1904, at Edinburgh in 1907, at Brussels in 1911; the Breton-Welsh Eisteddfodau in Saint Brieuc in 1906, in Swansea in 1907, in Nantes in 1910. There have been many others.

Many Bretons had established themselves in Paris by the beginning of the nineteenth century. Naturally, they tended to meet together, often at dinners and banquets, some of which were literary as well as regional in character and presided over by well-known figures such as Renan, Quellien, and Le-Goffic. Literary, artistic, scientific, and linguistic societies were formed. Before the First World War nearly a hundred such societies existed, of which the most important were the Académie Celtique, the Institut National de Bretagne with its many sub-divisions, the Fédération Régionaliste de Bretagne, the Association Bretonne, the Société des Bibliophiles Bretons et de l'Histoire de Bretagne. Courses in the Breton language were given, and there was established at the University of Rennes a chair of Celtic Languages, occupied by Joseph Loth, author of l'Emigration bretonne en Armorique du V^e au VII^e siècle. He later went to the Collège de France and Charles Dottin succeeded him at Rennes.¹²

The revival of the theater was also important. In spite of their lack of vivacity and spirit, several Bretons distinguished themselves in this movement: Louis Tiercelin, Villiers de l'Isle Adam, Souvestre and de Gourcuf, among others. LeBraz wrote Le Théâtre Celtique for his doctoral dissertation. Le-Goffic and Cloarec staged presentations of old popular plays, which were fairly successful. Since that time companies have been formed to play the old mysteries and other dramas.

The three great Breton writers of the first half of the nineteenth century were not, properly speaking, poets, because they wrote in prose. However, it was such magnificent, poetic prose that Félicité-Robert de Lamennais and Ernest Renan, philosophers, and the versatile François-René de Chateaubriand are known as poets. They did not often take the province and race as subject matter but made many allusions to them.

Chateaubriand wrote pages of description which picture Brittany and which have influenced the Breton and French poets of the century. He introduced into French romantic literature a very Breton theme--that of Christianity. He also stressed nature.

Lamennais was born in 1782 at Saint-Malo, in the same street as Chateaubriand but fourteen years earlier. A priest, he was given to polemical oratory. His Essai sur l'indifférence en matière de religion and Paroles d'un

croyant made his reputation. Especially in Une Voix de prison, scattered among religious and social matters there are beautiful descriptions evoking his province.¹³

Renan, brought up for the priesthood, applied the principles of positivism to the study of the history of religions. However, at the university he specialized in philology and in textual criticism of the Bible. Renan portrayed the Breton character in Souvenirs d'enfance et de jeunesse and in La Poésie de la race Celtique. He understood it thoroughly and interpreted it in an inimitable style. Albert Thibaudet places the Souvenirs "among the most exquisite finds of the French language."¹⁴ "La Prière sur l'Acropole" is a clever, indirect exposé of the qualities of the Breton race.

Two other writers whose work was not appreciated during their lifetime came into notice later. Villiers de l'Isle Adam, an eccentric, irascible fellow who believed himself eligible to the throne of Greece but who died in poverty, wrote short stories and novels foretelling many scientific discoveries. Tristan Corbière died young after producing one volume of poetry, Amours jaunes. Himself a lover of the sea, he was the first to understand Breton seamen and to use them as a literary subject. Verlaine, LeGoffic, and others were influenced by him.

The later poets grouped themselves around Louis Tiercelin, a man of means and a citizen of Rennes, much influenced by Heredia and Leconte de Lisle. His own muse was more French than Breton, but because of his realization that Breton poetry was too rich a field to be overlooked he began to make it known. LeGoffic called him the inaugurator of the poetic renaissance.¹⁵ He collected the poems of a hundred poets in the Parnasse breton contemporain (1889), arranged in alphabetical order except for the poems of the acknowledged master, Leconte de Lisle, which open the volume.

Leconte de Lisle was of Breton extraction and attended the University of Rennes. Even so, having been brought up on the Island of Réunion and greatly impressed by a trip through India, his inspiration was more general and French than Breton. The collection gave publicity to the authors and made them known to each other. Well known poets rubbed elbows with new ones. The book contained no notes, nothing but the names and poems. Its model, strictly followed, was the Parnasse contemporain (1866), and the editor, Hyacinthe Caillièr, took the place of Lemierre, editor of its prototype. Among the names revealed by the Parnasse breton contemporain were those of Anatole France, Lud-Jan, Joe Parker, Guy Ropartz, Charles LeCoz, Edouard Beaufils, Charles LeGoffic, and a whole generation of promising young writers of different walks of life. Included were six women, four abbés, and six nobles.

Almost at the same time Tiercelin started the magazine, Hermine, published in Rennes and considered the best review outside of Paris. He and his friends proclaimed the renaissance of Breton poetry at the Hermine dinners and at the evenings of music and poetry at the City Hall. Devout and rich, Tiercelin did a great deal of good, especially to poets and musicians. He wrote under the pen names of Lan Al Lenner and Jean LeBreton. His work is considerable: dramas played at the Théâtre Français and at the Odéon, novels, poetry, and journalistic works. The secret of Tiercelin's influence over the young lay in the sincere interest he took in their efforts and in the fact that he taught them by his own example to remain Breton without being too provincial.

Groups of writers at Nantes, Rennes, and Quimper found solid support in the learned societies of those cities and in the newspapers and reviews, especially in the Revue de Bretagne of LaBorderie, L'Hermine, Les Annales de Bretagne, organ of the Faculté des Lettres of Rennes, and the Revue Illustré des Provinces de l'Ouest.

Among those who were well established as poets before the Parnasse breton contemporain were Frédéric Plessis, professor at the Ecole Normale Supérieure, Docteur honoraire of the University of Glasgow, author of a history of Latin poetry. He also wrote verse. His Lampe d'argile (1886) has been considered the first important work of a Breton poet since Brizeux. He tempered his Breton imagination by a Vergilian mildness. A short time afterward, Eugène Mouël published Bonnes gens de Bretagne (1887) which was highly praised, especially the poem, "Tanguy," which expressed the feeling of the countryside. He was a poet, storyteller, novelist, and member of the Institut National de Bretagne. François LeGuyader had presented two dramas in verse--"L'Ere Bretonne," crowned by the Académie Française, in which he related the legend and history of his country, and "La Chanson du Cidre," in which he showed the gayer side. There were also LaVillemarqué, Narcisse Quellien, and Anatole LeBraz, poets and collectors of the last old songs; Guy Ropartz, poet-musician; Louis Tiercelin, Olivier de Gourcuff, Joseph Rousse, and Jean LeFustec, critics; Arthur de la Borderie, historian; Joe Parker, disciple of Brizeux, who studied painting and later devoted himself to literature. There were still others.

Among the younger poets were Yves Berthou, druid and marin militaire who made two long voyages to Cochin China and to the Antilles, a journalist who published collections of verse in Breton and in French; Louis Durocher, a poet and song writer who started the famous pardon of the Bretons of Paris at Montfort l'Amaury, ancient fief of the Ducs de Bretagne in the Ile-de-France (his wife also wrote Breton poems); Théodore Botrel, a song writer who wore the Breton costume and wrote "La Pampolaise," which was very popular after the publication of Pêcheur d'Islande; Edouard Beaufils, disciple of Tiercelin, who sent his first verses to the Parnasse Breton and was secretary of l'Hermine for ten years; Anatole LeBraz and Charles LeGoffic.

The last two offer several points of comparison. They are a little alike, but at the same time very different. They were almost the same age, LeBraz four years older than LeGoffic. In Paris LeBraz was preparing his Agrégation de Philosophie at the Ecole Normale, while LeGoffic was still at the Lycée Charlemagne. LeGoffic and others frequented LeBraz's little room, which LeGoffic rented after his departure. They had almost the same moral and physical temperament. Broad backed, stocky, with the deep chest of an orator, each gave the impression of a superman rested by action as a relaxation from thought. LeBraz became a professor at the University of Rennes. LeGoffic taught in lycées for ten years before giving all his time to writing. In travelling, LeBraz toward North America, LeGoffic toward South America, they were tireless, ready to start a lecture on stepping off the train. Both were active, athletic, and fond of food. LeBraz led such a strenuous life that his health finally broke. For a year in the United States, he dined out incessantly, spending every evening in a dinner jacket!

Both were orators, LeBraz more than LeGoffic; writers, LeGoffic more than LeBraz; both were entertainers of men and great talkers. They were from Tregor and "Tregor is the mouth of Brittany."¹⁶ Jean de Pierrefeu from the Midi, seeing LeGoffic for the first time, said; "Et moi qui croyais que les bretons ne parlaient pas!"¹⁷ Both were attracted by politics. LeBraz was a candidate for the Senate from the Côtes-du-Nord and from Finistère. LeGoffic made an electoral campaign in Paris. LeBraz, a socialist by sentiment, a radical by reason, became less dogmatic by the end of his life. LeGoffic went slowly from center left to right. They were on opposite sides in the Dreyfus case, but remained friends. As prose writers, LeBraz was the one who excelled, although he wrote much less than LeGoffic; he had leisure to perfect his work. As poets, LeGoffic was the one who had the most poetic genius.

Muffang, comparing the two poets when they were about thirty years of age, said that LeBraz had the epic genius of the outside world, the Breton's soul rather than the poet's soul, while LeGoffic was lyrical in the expression of his intimate and personal feelings. The melancholy of LeBraz came from the outside, the sad aspects of the old Celtic world, while LeGoffic's came from within, from his disappointments, sorrows and sadness. LeBraz was more simple, LeGoffic more complex, putting more subtleness, inequalities, and refinements into his verse. Muffang thought that LeBraz had remained more exclusively Breton, while "le mal des cités a pâli le front"¹⁸ of LeGoffic, to use his own words, and that LeBraz' poetry would satisfy a simple, naïve crowd at a fair while LeGoffic's would be more acceptable to intellectuals.¹⁹

There has always been an enormous background of poetry among the Bretons. It reflects the dominant traits of the race: love of country, cult of the past and of tradition, idealism, melancholy, a mystic conception of love,

and a great deal of sentiment. Many poets have contributed patriotic and regional poems and songs and have upheld the Celtic past and Latin and Greek culture. Without idealism there would not have been so many important writers. It protected them from vulgarity and ugliness.

The bilingual poets felt a certain sense of restraint, a lack of free expression, in keeping within the limits of French classic verse, from which they frequently broke away. However, their poetry had a considerable part in the literary movement of the time. It escaped the excesses of the schools of poetry by remaining the perfect expression of the inner feelings and of nature. The reforms of Hugo and the Parnassian poets were adopted, but the sonorous, often meaningless words and other sterile innovations of later groups were rejected.

Some Breton writers, such as Jules Vernes and Louis Hémon, did not use the local material, and some French writers, such as Balzac and Pierre Loti, realized its value and used it freely. The Breton renaissance accomplished its purpose and Breton literature entered fully into the mainstream of French literature.

NOTES

1. F. LeNestour, "Un Credo en breton du XII^e siècle," Revue Celtique, XX (1899), p. 184.
2. E. Ernault, "Les Vers bretons de J. Cadec," Revue Celtique, XX (1899), p. 56.
3. F. M. Luzel, Veillées bretonnes au XIX^e siècle (Morlaix: Mauger, 1879), p. 148.
4. F. M. Luzel, Chants populaires de la Basse Bretagne au XIX^e siècle (Paris: E. Bouillon, 1870), II, préface d'Anatole LeBraz.
5. Loc. cit.
6. J. Rousse, La Poésie bretonne au XIX^e siècle (Paris: P. Lethielleux, 1895), p. 48.
7. Ibid., p. 14.
8. Ch. LeGoffic, L'Ame bretonne, 4 vols. (Paris: Champion, 1902-1908), II, p. 37.
9. C. LeMercier d'Erm, Bardes et poètes nationaux de la Bretagne Armorique (Rennes: Plichon et Hommey, n. d.), préface d'A. LeBraz.
10. A. Dupouy, Histoire de la Bretagne (Paris: Boivin, 1932), p. 419.
11. LeGoffic, III, p. 200.
12. LeMercier d'Erm, p. xiv.
13. A. Thibaudet, Histoire de la littérature française de 1789 à nos jours (Paris: Stock, 1936), p. 256.

14. Ibid., p. 358.
15. LeGoffic, Vol. III, p. 222.
16. Muffang, Poètes bretons contemporains (Saint-Brieuc: F. Guyon, 1893), p. 24.
17. Ch. Chassé, "Anatole LeBraz et Charles LeGoffic," Bretagne, II, p. 205.
18. Ch. LeGoffic, Poésies Complètes (Paris: Plon, 1932), p. 17.
19. Muffang, p. 24.

A READING OF VALERY'S "PALME"

By Robert Nugent, Lake Erie College

Critical opinion concerning "Palme" has given rise to a number of interpretations of the meaning of the poem and its place in Valéry's work. Mme Noulet has set up a schematic arrangement of values for the collection Charmes, the last poem of which, "Palme," shows an "apaisement des luttes," the end of the struggles of the creative mind engaged in its problems of narcissism, spirituality, the poetic act.¹ Scarfe, in a similar manner, has insisted upon the functional position of the poem in Charmes: "...its main place in Charmes is... first, to end the book, to sum up the themes of creation and existence that it contains, and secondly, to lift all that was meditative, dramatic, satirical, once more on to the plane of song."² Alain, however, in his commentary to Charmes, has spoken of "Palme" as a separate composition; as one which can stand apart from the poems which precede it: "'Palme,' ainsi qu' 'Aurore,' filles faciles de la Jeune Parque; fruits qui ont mûri tout seuls. C'est ce que le poète lui-même m'a dit."³

In his essay, "Paul Valéry, L'Inspiration et la poésie pure," Lefèvre has called "Palme" a "poème symbolique." In the light of Abbé Bremond's arguments for a pure poetry, this critic has seen in the poem "le triomphe d'Anima"; he has furthermore considered the role of time in the poem as one which tends to "favoriser notre perfectionnement, notre enrichissement spirituel, le développement en nous de l'Unum necessarium, l'Eternel Amour auquel tendent les amours humaines."⁴

In all these critical statements we can discover a common denominator: the moment of crisis from which emerges the creative struggle. Such criticisms consider "Palme" to be and to signify the result of this crisis; they imply that this struggle eventually controls all the various aspects of a poem (vocabulary, structure, music, intent and content). The tree, moreover, assumes the figurative and symbolic significance of self-revelation, of being in itself an oracle which points the path towards clarity and self-understanding--A soi-même sert d'oracle(38)⁵--and away from obscurity and the temptation of the mysterious unknown. The constantly recurring terms of this temptation, which Valéry presented at the end of his life as his "Faust," are mystère and ombre. We are then justified, I believe, in assuming that "Palme" is an apology for poetic enquiry, an attempt to define and to separate from the non-intellectual that clarity of viewpoint which comes from truly intellectual perceptions. "Palme" could thus become, in philosophical terminology, a kind of definition of this basic ontological principle or function of poetry.

This consideration becomes more evident upon reading the poem from the point of view of the angel's monologue in the introductory stanza. The

angel stands for the uncontaminated source of the ideal, which the poem--for Valéry--should attempt to regain. And if this heavenly figure is the essence, so to speak, then the tree is the existential, the phenomenological. The tree, in its outward substance, corresponds to a need for objectivity; that is, Valéry as a poet must necessarily have in mind some object, some situation, which is to be the subject of the poem. And even though these symbols or situations are not metaphysical concepts, they come to be valuable by an extension of their significance to the poem as a whole. Thus, if we think of "Palme" as we think of the poems "Les Grenades" and "Au Platane," the tree represents the gifts of nature; we can then extend this significant situation to the poem as a whole. This is certainly true from esthetic considerations. In the first stanza le pain tendre, le lait plat are the basic elements of physical nourishment; the implicit analogy is the use of ever-present and ever-available metaphors to lead to esthetic success. Valéry related this type of analogy to one of cause and effect. That is, there is a parole cause (which would be the symbol of the tree or of the gifts of nature) and the parole effet (which would be the result upon the reader from the use of the analogy). In his commentary Alain has indicated this kind of esthetic dualism, pointing out that Valéry's problem is to recreate in the reader both the state in which the poet began to write (the employment of an object-symbol or situation) and the perception (which gives meaning to the object-symbol or situation). The process is one of a constant dialogue, or a state of tension, between the metaphor which is the starting point of the poem and the need for an actual knowledge of the characteristics of that metaphor. The poem thus gradually matures over a period of time, whatever the obstacles (psychological, intellectual, physical) that are the necessary challenge to an extended creative activity: "--Calme, calme, reste calme! Connais le poids d'une palme/ Portant sa confusion!"(8, 9, 10). The duality of nature can thus be defined as an external manifestation (the object contemplated) and a simultaneous concept (which exists as a correlative situation in the poet's mind). The duality further implies that the poem is a means of knowledge and a basis of understanding, reached in an intellectually pure and unengaged circumstance.

Moreover, if we consider a given aspect of created nature--a palm tree, a pomegranate--a type of poetically acquired knowledge, we can see that this type of experience offers a solution to the crisis produced in choosing poetic material. As evident in the various criticisms discussed above, the crisis is a period of stress, the offset to which lies in a balance and composure reached in writing the poem. The balance is between despair and negativity, on the one side; and, at the other extreme, the achievement of the poetically ideal. The former condition is similar to Baudelaire's intellectual spleen; in the latter, the object contemplated becomes poetry through meditation on its essence. Composure is maintained through irony or skepticism concerning the value of the object in itself. The characteristics of such objects are

therefore modified, to the extent that they are made available to the reader and fulfill specific poetic missions: to bear fruit (a finished, coherent work), Sa figure est accomplie (13); to act (the eventual writing of the poem), Ses fruits lourds sont ses liens (14); to conquer the dualism of time and space (possible gifts of the Valéryean angel of the first stanza of "Palme"), divise le moment (17). And, as one finds frequently in Valéry, the two key-words are diviser and départager, the separation of non-poetic actions from those which are poetic. Valéry's total effort is devoted to making the variety of the world's phenomena, which result from the creation of the world, subject to criteria of poetic use: "Et comme une lente fibre/ Qui divise le moment, / Départage sans mystère" (16, 17, 18).

The solution to the difficulty does not lie in the decision to flee the world (the created universe), but rather to accept any movement--nascent or at times hidden--which derives from an imminent, creative energy. In Valéry the decision is by way of receptivity, a leaving of oneself open to experience and phenomena. Valéry believes it necessary, therefore, to discover a catalyst through which the duality of heaven and earth, so to speak, can become reconciled; the charm (in the etymological sense of incantation) of the earth and the overwhelming purity of the heavens both become poetically available: "L'attirance de la terre/ Et le poids du firmament" (19, 20).

The attirance de la terre is, to a great extent, one of a created void, in which the poet must give names to objects, out of which he must create his images. In the lines, "Ce bel arbitre mobile/ Entre l'ombre et le soleil" (21, 22), the emphasis falls upon arbitre; following the attirance de la terre, the word arbitre, in turn, implies the acquiring of a mature poetic statement. The insistence is not on the ability to adapt one's personality to the object contemplated. Such a state should precede poetic composition and is only deceptively static. The shade and the sun remain; they require a continuous intellectual appreciation or evaluation which is contrived (voulu), in which the operation of chance is cancelled. Within the scope of meaning so appreciated, the problem of describing origins of objects and the poet's appreciation of their existence constitutes a central eschatology.

Eventually the search for and the choice of a pure viewing is initiated and ordered in silence, in meditation, in the study of mathematics, as Valéry tried to understand it during the years preceding La Jeune Parque, as the underlying order of the universe. How to avoid the impurity of chance is the perplexed inquiry of the Young Fate: "O n'aurait-il fallu, folle, que j'accoplisse/ Ma merveilleuse fin de choisir pour supplice/ Ce lucide dédain des nuances du sort?" (281, 282, 283). The characteristics of the discovered world, beauty (*stasis*) and mobility (*flux, change, phenomena*), are capable of being made into a coherent viewpoint. On a single intellectual act (arbitre)

depends the tension between the positive movement of the mind, sagesse (24), and the passive acquiring of knowledge, sommeil (24). Whatever symbol Valéry chooses as the vehicle of intellectual process comes to stand for activated thought which combats the disappearance of the poetic mood. The dualism of all knowledge and experience involves poetic vitality, a certain résistance à la durée: "Autour d'une même place/ L'ample palme ne se lasse/ Des appels ni des adieux" (25, 26, 27).

The significance of verse, therefore, rests upon two aspects of the recognition of phenomena: receptivity and abstraction. Both have been gained in a long period of self-knowledge and silence. The use to which such meditation can be put is revealed in the continuously apparent dilemma of attraction and repulsion: l'or léger, soyeuse armure, l'âme du désert (stanza 4). Or, to put it another way, the problems of vitality and negativity are posed in a type of play or drama, jeu. Valéry remained apart in order to observe the fugue-like interplay of essence and form. The image of this musical structure is that of the tree which murmurs; in "Palme," golden fruit, like a golden instrument, hangs upon the bough, and, upon being touched by the winds, gives off harmony. Valéry always tries to discover a fundamental intellectual unity in his discussion of existence. The "voix impérissable/ Qu'elle rend au vent de sable" (20, 21) is an apology for a purity of poetic practice by which, in turn, the poet uncovers this basic oneness of his universe. Also, for Valéry, the action of poésie pure engenders a concept of durée; it takes what was nothingness and makes it into a general notion. It is this possession of truth, however momentary, however illusory it might become, that constitutes the miracle of the achieved poem. And this miracle, Que se chantent les chagrins (40), indicates a triumph over the initiatory struggles which precede the writing of the poem.

Valéry, moreover, distinguishes properties (perceptions necessary to cognition) from essences (the inward nature of things observed in the act of discrimination). For Valéry time thus loses its mystery and assumes the role of a means of propitiation between the world's disunity--scattered, unrelated phenomena--and one's understanding of the world as a pure and total entity. The result of conciliation is characterized in terms of solemnel and éternel, espérance and maturité. The concept of existence, for Valéry, is one of a final purpose, with its correlative opposition of being and nothingness. This purpose is its own theme and oracle; in addition, it controls the poetic frenzy by an ironic attitude towards the prophetic function of verse. Even from the source of verse, as seemingly from a void, there are poetic observations which succeed in making available hidden or obscure poetic material: "Chaque jour qui luit encore/ Lui compose un peu de miel" (43, 44).

Yet in the very moment of the poetic act there is a kind of innocence that derives from the process of becoming. We can see that each day, in

view of the created nature of the world, has an accumulated sweetness beyond measure and beyond time (qui ne compte pas les jours). The elaboration of the time-value moralism is in opposition to an inner evaluation of the constant maturing of images and esthetic ends: "Dans un suc où s'accumule/ Tout l'arome des amours" (49, 50). And as the tree or the Young Fate functions in the role of a victim of experience, although a victim never fully vanquished, so this same object or person prophesies the forthcoming victory of the world's condition: "Si l'adorable rigueur/ Malgré tes larmes n'opère/ Que sous ombre de langueur" (52, 53, 54).

The aspect of gaining knowledge occurs through a kind of inversion: what is seen becomes felt; conversely, what is felt becomes seen. And this visual accomplishment becomes, then, through a series of obstacles overcome, the final form of the poem, or and autorité: "Une espérance éternelle/ Monte à la maturité" (59, 60).

However, this use of objects and of experienced situations does not forbid us to attach a metaphorical interpretation to them. Valéry's image of an object in nature can be understood as a symbol of a final achievement and award: "Ces jours qui te semblent vides/ Et perdus pour l'univers/ Ont des racines avides" (71, 72, 73). Objects in themselves can possibly be considered a type of allegory, both in the meaning the poet gives to the poem and in the meaning the poem offers to the reader.⁶ The result of this patient work, the work of the parfait chimiste, in Baudelaire's phrase, is definitely lyrical and represents the end-product of various poetic perceptions and trials: "La substance chevelue/ Par les ténèbres élue/ Ne peut s'arrêter jamais/ Jusqu'aux entrailles du monde" (75, 76, 77).

The acuteness of the crisis springs mainly from a concern for self-awareness, the predicament of Narcissus, perhaps Valéry's major figure. The poet wants more than the esthetic emphasis, which maintains life (sève), with all its mobility; he also seeks a more final or total purpose. Valéry's verse structure has to make allowances for both realms, for reasons of musicality and harmony. Valéry himself recognized this difficulty: "Nous dédaignons ce monde sensible pour être comblés de ses perfections."⁷ Furthermore, he wrote: "Angoisse, mon véritable métier."⁸ This angoisse can best be defined in that series of alternate temptations which pervades all of Valéry's work: purity, choix, intellect, rigueur, patience, durée; against profusion, movement, hâte, abandon, firmament, angoisse, désespoir: "Patience, patience/ Patience dans l'azur!... Viendra l'heureuse surprise"(71, 72, 75).

Implicit in this angoisse, in these questions of knowledge and creativity, is the life of one's inmost convictions, which Valéry terms the life of the en soi. It is most apparent in moments of silence during which medita-

tion takes place. In the Christian tradition the way out from angoisse has been a religious solution of integration with the Divine. A humanly experienced knowledge results; this knowledge can find expression and can be communicated, for example, in the writings of the mystical tradition. In "Palme" we find terms commonly reserved for the theologian: grâce, ange, prière, vision, the attitude of prayer (l'on se jette à genoux). All are ways by which God makes known Himself and His purposes to man. Baudelaire made it his vocation to give a moral solution to the struggle of spleen and ideal. But, unlike Baudelaire, Valéry is never engaged or committed to a moral position in his use of these means; nor is he willing to be exclusively committed to an esthetic one as was Mallarmé. He prefers rather what we might call a psychological one in which is developed one's understanding of the world of change, of the maturing of perceptive ability, of the role of chance and order in his perception of objects useful for poetry.

The result is order, the understanding of time, and the possibility of growth definable as poetic capacities in both poet and object. The fruit of the tree begins with a dark force, summed up by the word "shadows," the fruit which is the accomplished purpose for which the tree was designed. There is a similar force which compels Valéry, irresistibly, to equalize the disorder of objects and perceptions, to discover a basic unity, visible and understandable, in the world. Valéry is convinced that the poem is a testing of sensibilities: "Pareille à celui qui pense/ Et dont l'âme se dépense/ A s'accroître de ses dons" (88, 89, 90). This judgment brings Valéry to what he calls "effets à tendance infinie." The walk in the garden of his ancestors, the fountain by the sea, death and life, being and non-being, all are reconciled and none is lost in the poetic experience. Through the various investigations implied in the symbol and being of the palme, through the passage du songe à la parole,⁹ an ultimate knowledge of the nature of existence, of durée, of angoisse, has been reached.

NOTES

1. E. Noulet, Paul Valéry (Etudes), Edition définitive (Brussels: La Renaissance du Livre, 1951), p.151.
2. Francis Scarfe, The Art of Paul Valéry (Glasgow: Heinemann, 1954), University Publications, XCVII, p. 267.
3. E. Chartier Alain, Charmes, poèmes de Paul Valéry, commentés par Alain (Paris: Gallimard, 1929), p. 256.
4. Frédéric Lefèvre, "Paul Valéry, L'Inspiration et la poésie pure," in Paul Valéry, Collection Les Conférences (Paris: Editions de la Revue Le Capitole, s.d.), p.114.
5. Numbers in parentheses refer to lines of "Palme," numbered consecutively.

6. See Valéry's commentary on Charmes in Variétés, III (Paris: Gallimard, 1936), p. 76: "Il ne s'agit point du tout en poésie de transmettre à quelqu'un ce qui se passe d'intelligible dans un autre. Il s'agit de créer dans le premier un état dont l'expression soit précisément et singulièrement celle qui le lui communique. Quelle que soit l'image ou l'émotion qui se forme dans l'amateur de poèmes, elle vaut et elle suffit si elle produit en lui cette relation réciproque entre la parole-cause et la parole effet."
7. "Tante Berthe," Œuvres H, Pièces sur l'art (Paris: Editions du Sagitaire, 1931-37), p. 178.
8. Quoted in Marcel Raymond, Paul Valéry et la tentation de l'esprit (Neuchâtel: La Baconnière, 1946), p. 7.
9. "Descartes," Variétés, IV (Paris: Gallimard, 1938), p. 94.

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PRAGUE AND COPENHAGEN: RILKE'S "AUS DER KINDERZEIT"

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At Christmas, 1895, the young René Rilke published his third collection of verse, Larenopfer; its locale was Prague, its style was compounded of Heine and Liliencron. Among the poems, which presumably were written in the late autumn of 1895, is a composition of twenty lines called "Aus der Kinderzeit."¹ The poem takes place at the "Golka," a park near Prague:

Sommertage auf der "Golka"....
Ich, ein Kind noch. --Leise her,
aus dem Gasthaus klingt die Polka,
und die Luft ist sonnenschwer.

As everyone knows, Rilke spent his childhood in the Bohemian capital. In "Aus der Kinderzeit," Rilke seems to have captured one of that childhood's happier moments; however, it is worth noting that the happiness belongs to the Czech extras on the little stage, not to the German principals.

Skipping, momentarily, the second strophe--for it contains an incongruity deserving more detailed discussion--one finds the "Golka's" Bohemian merriment continued in the remainder of the poem. Black firs stand guard by the meadow's varicolored treasure; laughter rises from the road to the arbor where the poet and his companion sit; lured to the wall, they see couple after couple passing by, decked out in holiday costume. The poem's last lines might be straight from The Bartered Bride:

Bunt und selig, Bersch und Holka,
Glück und Sonne im Gesicht!--
Sommertage auf der "Golka,"--
und die Luft war voller Licht.

Obviously, the poem is a good deal jollier than most of the other numbers in Larenopfer, where Rilke shows, as he also did in his Prague tales, a sensitivity to the city's sinister aspects, of which Gustav Meyrink and Leo Perutz were later to make such effective literary use.

But there is a spot of darkness in the midst of the sun-drenched Slavic world. Contrasted to the vigorous "Bursch und Holka" (the latter a Czech word for "girl") are the black guardian firs; one recalls Heine's famous lonely fir tree that symbolized the North. And the firs have their human equivalents, the German boy and girl who, members of a dying cultural element, can only watch the fun. Their amusement is reading, of course, not

dancing, and one might suspect that their book is Fritz Mauthner's Der letzte Deutsche von Blatna, or Saar's elegiac Novellen aus Oesterreich. Instead, it is from Scandinavia:

Sonntag ists. --Es liest Helene
lieb mir vor. --Im Lichtgeglanz
ziehn die Wolken, wie die Schwäne
aus dem Märchen Andersens.

Of course, such rhymes as "Helene: Schwäne" and "Lichtgeglanz: Andersens" show the virtuoso of language still in the apprentice stage, but it would be unfair to imply that Rilke used "Andersen" as a pis aller. Even at twenty, he possessed more than sufficient ingenuity to have avoided such infelicitous sounds. Something else must have made René Rilke--long before he had read Jacobsen, long before he began conscious work on Malte--associate Andersen, and so, Denmark, with Prague.

Andersen had himself been in Prague, in August, 1834, and had described his amusing adventures there in Mit Livs Eventyr.² However, there is no reason to believe that Rilke had read Das Abenteuer meines Lebens at the time of "Aus der Kindheit's" composition. Probably, Rilke is thinking of one of Andersen's Märchen, which had long since become a staple of every nursery library. Of Andersen's tales, two, "Den grimme Aelling" ("The Ugly Duckling") and "Svanereden" ("The Swans' Nest"), have to do with swans. The former would be disqualified by its concern not with the bird's noble beauty, but with the gawkiness that precedes it. "The Swans' Nest," on the other hand, has the bird appear full-fledged at the outset; furthermore, it associates the swan in the baldest manner with Denmark--the swan becomes Denmark's symbolic agent. In days of old, says Andersen, the swans, leaving their nests between the North and the Baltic Seas, flew to Lombardy, Byzantium, France, England, and Pomerania, and conquered these lands. Later, another swan brought "the starry heaven nearer to the earth," and that swan's name was Tycho Brahe. Still more recently, "in our days," a swan "let his wing glide over the strings of the golden harp" (Andersen means the reader to think of Oehlenschlaeger); another swan "struck with his wings against the marble cliff" (Thorwaldsen); a third swan "spun threads of thought that are joined now from land to land" (Hans Kristian Ørsted, a pioneer in the development of the electric telegraph). "Our Lord loves the old swans' nest between the North and the Baltic Seas."³

As a child and a youth, Rilke was deeply impressed by the heroic. Who knows at what tender age Rilke was excited by Andersen's almost chauvinistic glorification of the North? Every Prague schoolboy knew of Tycho Brahe's long sojourn at the court of Rudolf II, and the astronomer's name

may have caught René's eye; the mature Rilke frequently mentioned Tycho Brahe in his letters. Furthermore, Andersen's undisguised "cultural patriotism" must have appealed strongly to the youth who was trying so hard to find a homeland for himself. Even as Rilke, twenty years old, was identifying himself with the Czech majority to which he did not belong, the old memory of Andersen's tale and Andersen's wonderful Denmark rose to the surface again.

Would it be possible, then, to see in the second strophe of "Aus der Kinderzeit" a germ-cell of Malte Laurids Brigge? Malte, the alter ego of the Prague German author, is a Dane; Malte must "overcome" his childhood, and "Aus der Kinderzeit" is a poem of childhood; the "romantic" climax of Malte comes when Abelone reads to Malte in the arbor at Ulsgaard, while in "Aus der Kinderzeit" the pair sits "in unsrem Laubenplatz" and "Es liest Helene/ lieb mir vor." Who is Helene? Perhaps she is Valéry von David-Rhonfeld, Rilke's sweetheart at the time of Larenopfer's publication; or perhaps she corresponds to a sweeter, gentler creation of Rilke's youthful imagination, a first form of Abelone. (When Larenopfer appeared, Rilke was busy worming his way into the affections of Láska von Oestéren, the noble mistress of Castle Veleslavin and a more motherly soul than the flighty Valéry. In Láska, Rilke found the first of his many real-life "Helenes" or "Abelones.") Rilke, detesting his native city, which knew that his pretenses of nobility were false, transferred his past--in his fiction--from Prague to Denmark, and made himself into the scion of a blue-blooded Danish house. Not the passion for Jacobsen's works, with which Rilke first became acquainted in 1897, but an extremely early meeting with Andersen's Eventyr, of which evidence is given in "Aus der Kinderzeit," caused Rilke to set forth on the road to Denmark.

Malte Laurids Brigge's carefully constructed Danish scenes are evidence of Rilke's conscious effort to transfer his childhood from Prague to Denmark; but evidence of the transfer-wish appears elsewhere too. Young Ewald Tragy, although he lives in Prague, is given a name renowned in the North; Johannes Ewald was one of the greatest poets of eighteenth century Denmark. In Die Geschichten vom lieben Gott (where a lame painter named Ewald is a chief character) Rilke pours Slavic wine into what may be called Danish bottles; the artificial naïveté of Die Geschichten is very reminiscent of the coy tone which makes some of Andersen's Eventyr unpalatable. During his lecture trip to Prague, in November, 1907, Rilke felt the whole weight of his childhood borne in upon him once again; and, as if in defiance, he chose to read the story of Christine Brahe, one of the most "Danish" passages from Malte, his work in progress. Writing to Clara Rilke of the audience at his lecture, he described it with words from Ibsen's When We Dead Awaken: "Ich...merke schon die 'Tiergesichter,' die Ibsen sah, die Schnuten und Geisse."⁴

Nevertheless, much as Rilke detested and denied Prague, he was never quite able to root out his love for the Bohemians, whom he described so pleasantly in "Aus der Kinderzeit," and the Bohemian countryside, which he praised in the penultimate poem of Larenopfer, "Mittelböhmische Landschaft." Invited to Lautschin, Marie von Thurn und Taxis' Bohemian castle, and then to Castle Janovitz, near Pilsen, in the summer of 1910, Rilke wrote with genuine feeling of the landscape's simple sweetness:

Da wie dort breitet sich hinter den Parkbäumen dasselbe böhmische Land in seiner einfachen, volkstümlichen und freundlichen Weise, die nichts von einem verlangt, und ich merke so nach und nach, dass es mir wohltut mit seiner Anspruchslosigkeit, seinem guten Herzen, das wie das Herz eines guten Haustiers ist.⁵

He tried to capture this Bohemian simplicity, rediscovered, on two occasions during the Janovitz stay, but both poems remained fragments; he could state the theme of "Einfachheit der einstigen Gebreite, / Kartoffelacker, Kleefeld, schmaler Rain,"⁶ but was no longer able to spin variations on the homely tune. At the same time, he was reading Kierkegaard: "Wirklich Herrlichkeit, er hat mich nie so ergriffen."⁷ The Scandinavian Rilke had become more and more sophisticated, going from Andersen to Jacobsen to Kierkegaard, while the Bohemian Rilke had remained simple, finding pleasure in "Die starke Stille schwingender Insekten."⁸ However, Prague would spoil each descent into the Bohemian pastoreale: "Lautschin hat mir auch gesundheitlich aufgeholfen mit seinem vielen Waldinneren; schade, dass nun Prag kommen musste, kaum zu atmen, dicht von abgestandenem Sommer und unbewältigter Kindheit."⁹

Andersen, who had sown the seed of the Northern masquerade, was nonetheless treated most gingerly by Rilke. (In a similar manner, Rilke maintained an extraordinary silence with regard to Sigbjørn Obstfelder, revealing only in 1925, in the well-known and unguarded conversation with Maurice Betz, that Obstfelder had been the prototype after which he had modeled his *Maltemask*.) He tried to disassociate himself from Andersen, just as he had disassociated himself from Prague. Writing to Clara Rilke, he described his friend Ernst Norlind's voyage from Russia to Copenhagen: "Norlind erzählt von der eigentümlich schönen Stimmung auf dem ganzen rein dänischen Schiff, und dass die Besetzung, Kapitän und Matrosen, so wundersam einfache menschliche Menschen wären, Menschen wie aus Andersen (was mir nicht viel Begriff gibt)."¹⁰ While, in 1914, he attempted to interest Kippenberg in publishing selections from Andersen's correspondence, this occurred

not because of any interest in Andersen on Rilke's part, but because Etta Federn, the translator of the letters, happened to be staying in Rilke's Berlin pension. Yet he may have been aware of a certain resemblance between Andersen and himself, even as he wrote to Kippenberg:

Mir schwebte etwas vor im Sinne der "Insel," ein köstlicher Briefband mit unedierten Bildnissen Andersens und einiger seiner Korrespondentinnen, von denen er überaus reizende durch alle Zeiten seines Lebens in seiner scheuen Zutunlichkeit sich scheint gepflegt zu haben.¹¹

Much later, Inga Junghanns, Rilke's Danish translator, twice mentioned Andersen in her letters to Rilke:

Ich lese ein Buch über H. C. Andersen. Darin steht: "Er liebte die Einsamkeit und konnte doch nicht die Menschen entbehren" (December 30, 1920); Ich musste H. C. Andersen zu jenen... göttlich kindlichen Herzen rechnen (August 8, 1922).¹²

Rilke's custom was to respond to other such inviting comments with observations of his own upon the figures in question, but, in Andersen's case, he made no remarks. He suspected, perhaps, that Inga Junghanns had seen a certain resemblance between him and Andersen, even as he himself had at the Pension Bismarckplatz in 1914; perhaps he thought that Andersen, who decades before had shown him a way to escape Prague, was pursuing him like a specter, a specter in which he could detect some of his own most salient traits.

Long before mounting the imperial throne, Charles of Luxemburg was sent by his father to administer the city of Prague. "Then we found the realm so desolate that we found not a single castle free... so that we had nowhere to dwell, save in the homes of citizens, like any other citizen."¹³ Rilke--who styled himself "René Caesar Rilke" at the time of Larenopfer's composition--was a young prince of the spirit quite as badly off in Prague as Charles had been. He chose to change his fate, not by building a Hrad-schin, as Charles had done, but by fleeing the Bohemian capital, aided by a Danish poet who once had told a tale of still another ruler, the emperor with the new clothes.¹⁴

NOTES

1. Sämtliche Werke (Wiesbaden, 1955), I, pp. 60-61.
2. Udvalgte Skrifter (Copenhagen, 1900), XI, pp. 216-217.
3. U. S., VI, pp. 159-161.
4. Gesammelte Briefe (Leipzig, 1939), III, p. 13 (November 4, 1907).
5. G. B., III, 116 (September 7, 1910); to Lili Kanitz-Menar.
6. S. W., II, p. 377.
7. G. B., III, p. 114 (August 30, 1910); to Marie von Thurn und Taxis.
8. S. W., II, p. 377.
9. R. M. Rilke-Katharina Kippenberg, Briefwechsel (Wiesbaden, 1954), p. 14 (August 22, 1910).
10. Borgeby, August 8, 1904; quoted by Egon Kaftan, Rilke und die nordische Welt, Berlin dissertation (typewritten), 1940, p. 44. The original of the letter was in the Rilke-Archive at Weimar, where Kaftan (d. 1943) had the opportunity of examining it.
11. R. M. Rilke, Briefe an seinen Verleger (March 3, 1914), I, p. 265.
12. Miss Junghanns, with characteristic kindness, has allowed me to quote these passages from her unpublished correspondence with Rilke.
13. Charles IV, Vita ab eo ipso conscripta (Heidelberg, 1950), pp. 25-26.
14. Tycho Brahe, Andersen and Rilke are not the only connecting links between Prague and Denmark. Herman Bang, who lived in Prague during the winter of 1886-1887, described the city in the sketch, "En Juleaften i det Fremmede" (Værker i Mindeudgave, Copenhagen and Kristiania 1912, VI, pp. 181-198), and in a brilliant essay, "Den gyldne Stad" (ibid., pp. 199-215).

THREE DIMENSIONAL COSMOPOLITANISM

By Sister Mary Immaculate, S. S. J., Lackawanna, New York

Three dimensional is considered here not as a kinesthetic approach, but as a concept of cosmopolitanism, as it extends in length into the long ago, in width across the world, and in depth into the heart of man. According to the Encyclopedia Britannica, cosmopolitanism means being a "citizen of the world," "one whose sympathies, interests, and culture are not confined to his own race or country."

Daily we are coming into closer contact with the culture of other lands through a great number of refugees, through our widely-traveled G. I.'s, and through the modern inventions that are propelling us into closer proximity. Not so long ago we depended on windows to give us a view of our neighbors; now the television screen shows us our world neighbors. Before, we helped them with a cup of sugar; now with millions of dollars, food or clothing. The man who worked next to us used to speak the same language and have the same background; now he often speaks a different language and comes from far distant places. As our world becomes smaller, paradoxically our outlook must become broader. Will it include the idea of one world?

The question is not "Will there be one world?", for in reality there is only one. We all share the same universal nature, basic needs, feelings and aspirations. The problem is whether we accept it as such.

There may be some who deny the fact of world citizenship and say that it is foolishness. There are many who find it hard to accept because they have fought against or under cruel oppressors and feel that any further association with them would be intolerable. However, no mere words are needed to convince us that isolation can not be maintained. We have lived through the proof of this. History has proved that nations must live together. Whether it is with or against is the only decision that lies within their power. Boundaries of geography and space have been dissolved by time; the bonds of narrowness, prejudice and personal interest can be overcome only by the human will, and that must be goodwill to all.

A world divided against itself cannot stand. It will annihilate itself. T. S. Eliot realized this in his speech on "The Unity of European Culture" when he said:

My last appeal is to the men of letters of Europe, who have a special responsibility for the preservation and transmission of our common

culture. We may hold very different political views; our common responsibility is to preserve our common culture uncontaminated by political influences. It is not a question of sentiment: it does not matter so much whether we like each other.... What matters is that we should recognize our relationship and mutual dependence upon each other.... We cannot visit each other as private individuals.... But we can at least try to save something of those goods of which we are the common trustees: the legacy of Greece, Rome and Israel, and the legacy of Europe throughout the last 2,000 years.¹

We strive for a better home, city, state and country--why not for a better world? This has been a problem all through the ages, and yet today many are so anxious about the preservation of life that they are not sufficiently concerned with the problems of living that still remain. While we are considering the next stop--the moon--let us also see what our own world is becoming.

Through the course of history men have tended to organize in increasingly larger groups, from small tribes to large nations, and now the world. From the time of Plato world society has been a matter of great concern.

What is it that deters us from the accomplishment of world unity? One prime factor is distrust of each other. This has been emphasized in the Preamble to the Constitution of U.N.E.S.C.O.: "...ignorance of each other's ways and lives has been a common cause, throughout the history of mankind, of that suspicion and mistrust between peoples of the world through which their differences have all too often broken into war."²

This difficulty could be reduced if the young people of the world could grow up without prejudice or brain-washing to distort their views, if they could learn to know their neighbors everywhere as they really are, could understand what true citizenship has been in the past and could be, if they would look deep within themselves and realize that they share the same nature and belong to one world. One of the best ways of realizing this is through the study of classical and other languages.

The idea of one world does not exclude competition, disagreement, differences and perhaps an occasional black sheep, any more than world-citizenship means renouncing other loyalties. Those who are the best citizens of their own city, state, and country become in turn the best world citizens. But how can harmony always be maintained within the scope of one world? Does complete harmony exist in any society? In the family circle one member may

bring disgrace into it, but his action does not alter the fact that the family unit exists. Similarly, even if there are tragedies within the family of nations, it remains one world. We can say today, "Civis orbis terrarum sum," as truly and as proudly as the Romans said, "Civis Romanus sum."

Our appreciation of this grows deeper and fuller from a knowledge of languages. As Austin Lashbrook suggests, "A shared experience may be a meeting of minds across centuries and miles. Certainly this experience is embodied in the study of language."³ But how many in these years will lack this because, finding languages too difficult or not practical enough, they have limited themselves to what they thought would benefit their immediate career? They are not as acute as Gilbert Highet, who says:

In civil as in human life, the present is the child of the past.... Great systems of thought, profound and skilful works of art, do not perish unless their material vehicle is utterly destroyed. They do not become fossils, because a fossil is lifeless and cannot reproduce itself. But whenever they find a mind to receive them they live in it again and make it live more fully.⁴

General culture courses are not enough. It is the language that introduces us to the people themselves, that enables us to feel the very pulse of the people, to live, think, and feel with them. Haecker says truly, "The invisible and peculiar spirit of a people is manifest in all its outward and visible activities, but most clearly in the living body of its language."⁵

To whom shall we turn first? The past calls us as clearly as the future. Shall we admit our contact with outer space and ignore our connection with long ago, as if to say that we need head-lights but have no need of tail-lights? I shall omit the fact that the past has given us an example in government, literature, philosophy, and innumerable other arts without which we should not have our present world culture.

Cicero said long ago: "To be ignorant of what has happened before you were born is to remain always a child. For what is man's life if it is not to be linked with the life of earlier generations by the memory of the past?"⁶ Walter Lippman recently said:

The notion that every problem can be studied as such, with an open and empty mind, without knowing what has already been learned about it, must condemn men to a chronic childishness. For

no man, and no generation of men, is capable of inventing for itself the arts and sciences of a high civilization.⁷

These opinions were shared by the men who wrote the American Constitution and had been educated in the classics. The English writers from Chaucer on knew this; and we today know it. In fact, Roger Holmes gives this advice in "What Every Freshman Should Know":

You must come to understand the tools of language and thought.... You ought to know another language, ancient or modern, inflected or non-inflected, so well that you dream in it. Such knowledge gives a far better understanding of your own tongue, both as a tool and as an art, than you could otherwise obtain. And you will have open to you another literature.⁸

From this we realize that language, besides being a means of communication, an aid in learning about others, a help in our own speech, opens the way to new worlds of literature which reveal the soul of humanity and bring priceless beauty into our own lives. Mackail aptly reflects: "It [was not] inappropriate that the Latin language and literature received as a subject of study the name of Humanity. No language, and no literature, ancient or modern, has given utterance with such steady gravity to the voice of the human soul."⁹

Moreover, where can you find a truer, nobler idea of citizenship than in the old Greek and Roman stories and in Cicero and Vergil? Our search for a new world has already been foreshadowed by the efforts of Aeneas: "Tantae molis erat Romanam condere gentem."¹⁰

How much we learn from the past may determine how we influence the future, for, as Edmund Burke put it, "There is a partnership not only between those who are living, but between those who are dead, and those who are to be born."¹¹

But what languages will help us to reach across the world now? Again Latin can help, since many languages have grown from it or been affected by it in wartime conquest or peacetime interchange. Mr. Bradley states:

At the present day what was once the local dialect of the petty district of Latium is (diverse-
ly changed, indeed, in the lapse of time, but re-

taining its essential identity) spoken as their mother tongue by half the nations of the civilized world. And although the Germanic peoples and the Celts of the British Isles still preserve their native speech, their languages bear indelible traces of the influence exerted upon them by Latin in the days of Rome's supremacy.¹²

Although Latin is the basis for the speech of many lands, there are many other languages that help us in our contact with those around us. No matter which it may be, the knowledge of another tongue develops a deeper empathy for those of all races, for we come to think and speak for a while as others do.

Can we learn from our own experience and from that of others? A few years ago a small child, who had recently moved from one state to another, burst into tears because the other children called her a "foreigner." We do not want to remain children, considering our world neighbors "foreigners" because their speech is different. The more languages we learn the more we realize that our basic nature is the same, if "All the world's a stage,/ And all the men and women merely players."¹³ As Shakespeare visualized it, we are all part of one moving drama, playing our roles together, even if we speak our parts in different languages. How worthwhile it is to learn other languages so we can understand each other's parts!

Everyone could agree with Robert Frost: "Something there is that doesn't love a wall."¹⁴ Deep in the heart of each and every one is the realization that "It is not good for man to be alone,"¹⁵ that we all belong to the same human family. As Terence said, "Homo sum; humani nil a me alienum puto."¹⁶

We, in our moment of time, see the same thing all men have seen and will see--that although our customs and speech may differ, essentially we are one. If we strive together with our characteristic differences and similarities preserved and yet fused, we can make one strong world. Since language is an element that contributes to our closeness or aloofness, it is especially important. Its power is clearly illustrated by Louis Untermeyer: "Nothing is stronger than words. A few letters formed into a few phrases quicken man's emotion, rouse his passions, govern his destinies."¹⁷

In this hour when the passions and destinies of all are so closely linked, it is best to understand each other as fully as we can in the present and through the past. We can agree with Mackail:

We stand now, as Vergil stood, among the wreckage of a world; he can give light and guidance

to us in the foundation of a new world upon its ruins. Mankind is, above all, human; but what it above all needs, not in education only, but in the whole conduct of life is...consciousness of its own past, faith in its own future.¹⁸

NOTES

- 1.. T. S. Eliot, Notes Toward the Definition of Culture (New York: Harcourt, Brace and Company, 1949), pp.127-28.
2. Leonard S. Kenworthy, World Horizons for Teachers (New York: Bureau of Publications, Teachers College, Columbia University, 1952), p.12.
3. Austin M. Lashbrook, "Contemporary Landmarks on an Old Frontier," The Classical Journal, LIII (November, 1957), 69.
4. Gilbert Highet, The Classical Tradition (New York: Oxford University Press, 1953), pp.1-2.
5. Theodor Haecker, Virgil, Father of the West (New York: Sheed and Ward, Inc., 1934), p. 93.
6. Bessie T. Dobbins, "High School Latin--A Basis for the Humanities and Leadership," The Classical Outlook, XXXV (January, 1958), 43 (quoting Orator 34.120).
7. Walter Lippman, "Education Without Culture," My Life, My Country, My World, Gloster, Garrison, Tillman (New York: Prentice-Hall, Inc., 1952), p. 360.
8. Roger W. Holmes, "What Every Freshman Should Know," My Life, My Country, My World, Gloster, Garrison, Tillman (New York: Prentice-Hall, Inc., 1952), pp. 20-21.
9. J. W. Mackail, Vergil and His Meaning to the World Today (New York: Longmans, Green, and Co., 1927), pp. 347-48.
10. Vergilius, Aeneidos, i.33.
11. Kenworthy, p.16.
12. Henry Bradley, "Language," The Legacy of Rome, Cyril Bailey, (Oxford at the Clarendon Press; 1923), p. 351.
13. William Shakespeare, As You Like It, II, 7.
14. Robert Frost, "Mending Wall."
15. Genesis 2:18.
16. Terence, Heauton Timorumenos I:25.
17. Louis Untermeyer, Doorways to Poetry (New York: Harcourt, Brace and Company, 1939), p. 206.
18. Mackail, p.141.

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RECENT BOOKS IN THE FIELD OF
MEDIEVAL LITERATURE

Arthur S. Bates, ed. "Le Roman de Vrai Amour" and "Le Pleur de Sainte Âme". Ann Arbor: University of Michigan Press, 1958. Pp. 100.
An excellent edition of this two-part fourteenth century work.

Nita Scudder Baugh, ed. A Worcester Miscellany. Philadelphia, 1956.
Pp. 165.

A carefully edited presentation of religious texts compiled about 1400.

Robert Bossuat. Le Roman de Renard. Paris: Hatier-Boivin, 1957.
Pp. 192.

A good study by the eminent French medievalist setting forth the results of critical study concerning the background, sources and composition of the various "branches" of the important medieval beast epic, with a critical bibliography.

Carla Cremonesi, ed. Enfances Renier. Milano-Varese: Istituto Editoriale Cisalpino, 1957. Pp. 703.

The first modern edition of this thirteenth century epic. Done skillfully and with good judgment.

Charles Till Davis. Dante and the Idea of Rome. New York: Oxford University Press, 1957. Pp. 302.

Sets forth Dante's concepts concerning Rome in relation to his time, his sources, and his own works.

Stefán Einarsson. A History of Icelandic Literature. New York: The Johns Hopkins Press, 1957. Pp. 409.

Excellently presented, and the first complete history of Icelandic literature.

R. W. Frank. "Piers Plowman" and the Scheme of Salvation. New Haven: Yale University Press, 1957. Pp. 123.

A stimulating reinterpretation of the architecture and basic symbolism of Piers Plowman.

Robert Garapon. La fantaisie verbale et le comique dans le théâtre français du moyen âge à la fin du xvii siècle. Paris: Armand Colin, 1957. Pp. 368.

Analyzes the use made in dramatic literature of the middle ages of linguistic virtuosity, its wane during the Renaissance, and later re-emergence.

H. J. Hewitt. The Black Prince's Expedition of 1355-1357. New York: Barnes and Noble, 1958. Pp. 226.

Based on contemporary documents and chronicles, this work is valuable for its information on medieval society, especially with reference to politics and warfare.

Thomas Jones, ed. Bryt y Tywysogyon. Cardiff: University of Wales Press, 1955. Pp. 389.

A thorough and sound critical edition of the "Chronicle of Princes" from the version in the Red Book of Hergest. Printed with a translation facing each page of text, and containing a thorough introduction, critical and explanatory notes, glossary, and index.

Ernst H. Kantorowicz. The King's Two Bodies. Princeton: The University Press, 1957.

A readable and sound analysis of medieval and early modern views on the king both as a human being subject to human laws and weaknesses, and as a representative of power, divine and temporal.

Bryce D. Lyon. From Fief to Indenture. Cambridge: Harvard University Press, 1957.

A well documented study of the evolution of this important medieval institution.

Galia Millard, ed. Les Empereurs de Rome. Ann Arbor: University of Michigan Press, 1957. Pp. 181.

A fine editing job on this early thirteenth century work by Calendre.

Alfred Galpin and Joseph Rossi, eds. De Sanctis on Dante. Madison: University of Wisconsin Press, 1957. Pp. 164.

Gathers and translates six important essays on Dante by this influential scholar and critic.

Carl J. Stratman, C.S.V. Bibliography of Medieval Drama. Berkeley and Los Angeles: University of California Press, 1954.

Despite certain omissions and weakness of organization, this work is most useful, and the only one of its scope.

Charity Cannon Willard, ed. The "Livre de la Paix" of Christine de Pisan. The Hague: Mouton, 1958. Pp. 219.

This is the first time this work of an important medieval writer has been edited, and it is likewise valuable for shedding light on fifteenth century social life and customs.

RECENT PAPERBACKS

Since more and more important works are being published in paperback editions, and many earlier books, often no longer in print, are being re-issued in these handy low-priced editions, it has seemed helpful to list a few of the recent titles in the medieval field.

Henry Adams. Mont-Saint-Michel and Chartres. New York: Doubleday Anchor Books, 1959. (1905). Pp. 455.

A reprint of Adams' classic work on the spirit of the Middle Ages as reflected in art, architecture, and literature.

Bede. A History of the English Church and People. London: Penguin Books, 1955. Pp. 341.

A new translation by Leo Sherley-Price of this important eighth century English monument.

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